

CANADIAN ARABS:

SADAT ABANDONS PALESTINE

by Daniel Boyer

After consulting with the 16 chapters of the Canadian-Arab Federation, Rezek Faraj, president of the Quebec-Palestine Association, stated that by visiting Israel Sadat merely abandoned the Palestinians and implemented American policy towards the Mid-East.

The Canadian-Arab Federation, speaking for the majority of Canadians of Arab origin, claims that, while addressing the United Nations General Assembly in 1974, Yasser Arafat urged the world to help him struggle for the recognition of Palestinians' rights. The visit by an Egyptian president to Israel is an "anticlimax" to Palestinian resistance.



Albert Einstein:
Begin was a "fascist"

The Federation also reproduced a letter sent to the New York Times in 1948. 48 Jewish personalities, including Albert Einstein, drafted the document revealing the "fascist" antecedents of Menahem Begin and of the *Irgun Zvai Leumi*.

The Federation questions whether Begin really desires peace in the Mid-East for "Israel still occupies Arab lands, re-

fuses to recognize the PLO and constantly stomps on the rights of Palestinians."

The Federation emphasizes the necessity to create a democratic and independent Palestinian state where Jews, Christians and Moslems will live together without discrimination of race, colour or religion."

The Salka's call to execute Sadat was also commented upon. "The Federation neither approves nor disapproves the call". However, the Federation hopes the Egyptian people will judge who undermines Arab solidarity.

"The aftermath of this publicity stunt will prove very difficult for Sadat", because the visit is "merely a house built on quicksand." The Federation feels nothing concrete will come out of the encounter between Sadat and Begin.

The Federation stipulated the following as a *sine qua non* to progress in the Mid East. First, Israel must accept the PLO as the representative for the Palestinian people and the PLO must take part in the Geneva conference. Also, Israel must withdraw from the territories occupied since the June '67 war. Finally, that American funds be used to alleviate the misery of the two million Palestinians living in Israel or in the occupied territories.

The Federation also reaffirmed its support for the armed struggle of the Palestinian people and hopes that Canadian and world opinion will go beyond the Sadat-Begin "spectacle" in its assessment of the Mid-East question.

MCM:

Blames Drapeau for strike

by Marc Cassini

The responsibility for the current MUCTC strike of the garage, office and maintenance employees can be dumped onto the Drapeau Administration's shoulders, according to MCM councillor Arnold Bennett, commenting on the outcome of an MUC Council meeting held last night at City Hall. "The Administration's old-fashioned idea of hard line, step by step negotiations is impeding the progress of talks."

Negotiations are presently at the mediation stage with provincially-appointed mediator Raymond Leboeuf. According to the MCM, MUCTC chairperson Lawrence Hanigan's pro-

mise to the union, that "status quo on normative clauses" would be maintained, was contradicted by the mediator's report which Hanigan received on Friday and which the union has since rejected. Normative clauses refer to mandatory overtime and the compulsory medical certificate which Hanigan pledged to leave out of the contract, but which the mediator included in his recommendations.

The mediator has declared that negotiations will have to begin all over again, which means that the Administration and the union have 150 contract points to examine while, as

Bennett remarked, "the public gets screwed."

According to Bennett, Hanigan feels the Administration is justified in its hard line stance with respect to overtime and the medical certificate issue. "But most of the employees work overtime voluntarily," said Bennett. "When we asked Hanigan why the Administration intends to force the employees to work overtime, he couldn't give any answers."

According to Bennett, if Hanigan were serious about the negotiations and halting the strike, he would grant the workers the status quo on overtime.

Andrew Kuppermann



Redmen hockey goaltender Al Smith robs Bishop's centre Pat Dursault of a potential goal in action last night at the McConnell Winter Stadium, as Galtier Brian Korb and Redman Dave Mendelsohn look on. McGill defeated Bishop's 4-1 and assumed first place in the QUAA hockey league.

Osgoode Hall:

Prof charged with sexism

TORONTO (CUP) — Bar admission students at Osgoode Hall are demanding a public apology from a course instructor following remarks he made about two pages of text which prospective male and female lawyers charged are sexist and manipulative.

Toronto lawyer Albert

Strauss, who leads the law office administration section of the bar admission section at Osgoode, told his class of several hundred Nov. 16 they could choose whether to take the material in question to heart or not. Then, directing his response to the women in the room, he said: "...or you can send them [the pages] back, along with your brassieres... or any other garment."

A number of students began walking out of the class. Observing one woman who tossed the two pages of the loose-leaf manual on his desk as she left, Strauss-remarked, "I guess she's not wearing a bra."

The bar admission students, mostly in their twenties and early thirties on the last leg of seven years of academic and practical preparation, said later that the material in the course text was offensive enough, but the attitude of their instructor was "inexcusable."

The manual, designed to aid lawyers setting up practice, suggests lawyers could try the following newspaper advertisement when looking for a secretary: "Young lawyer de-

sires beautiful, young and really needs an efficient Gal Friday. Unless very beautiful, you should be able to take shorthand on machine dictation... you should be a whiz at making good coffee..."

Students are petitioning to have the material removed from the course, inviting others to send the pages to the director of the bar admission course. Student Beth Symes said that at a time when new lawyers are being forced to set up their own practices because of the tight job market, the inclusion of such material is more than just bad taste.

Jeff House, one of the almost 1000 bar admission students in Ontario expecting to be called to the bar when the six-month bar course ends in February, said the incident has a familiar ring to it.

He said he attended one seminar in which an instructor gave students pointers on how to do well in the trial situation. "He recommended hiring an articling student with, excuse me, but this is how he put it, with big tits, and getting her sitting right up there close to the jury."

Today

Savoy Rehearsal:

For both male and female chorus will be held tonight in room 302 in the Union at 7:30 pm. Be sure not to miss this long awaited opportunity to fraternize with the Enemy.

Community McGill:

CMcG is looking for a volunteer secretary who would be willing

to spend a few hours a week typing letters for the Cerebral Palsy Association. If interested drop by our office — room 408 of the Union Bldg during the following times: MW 1-3, TTh 1:30-3:30, F 11-1.

All Future Med School Applicants:

MISA presents Dr. Long, Associate Dean of Medicine (Admissions), on The Medical School Decision. Place — Palmer Howard Theatre, McIntyre Medical Bldg., at 5 pm. Question and Answer period

will follow lecture. All are welcome.

Savoy boating party:

7:30 pm, room 302, Union, for able-bodied seamen and sisters, cousins, and aunts. (Saturday rehearsal for more of the same — check Friday's Today column — meeting place: deck of H.M.S. Pinafore).

Co-Ed Residence Pub:

The Detour will be open (10 pm-1 am in Bishop Mountain Hall) for anyone in the mood to drink, dance and relax (ie all right-minded McGill students and friends).

Wherever They May Be: One Woman's Moral Crusade

Against Nazism:

Beate Klarsfeld, an unusual non-Jewess, will speak at 8:00 pm in Leacock room 26. Admission free. Everyone welcome!

Economics Students' Association:

Professor Kurien of the Economics Department will give a lunch-time lecture entitled "Labour Force Growth, Inflation and Employment" at noon in Leacock 411. Everyone welcome.

McGill Film Society:

Lost Weekend - sound familiar? A film starring Jane Wyman and Ray Milland. 7:00 & 9:30, Union Ballroom. Admission: 75c. Stay sober.

Faculty of Music free concerts: Pollack Concert Hall, 8:30 pm: Armas Malste Jazz Sextet. Impressions, Juxtapositions, Jazz Suite.

Joint Management - Political Science happy hour:

Today in the Union Ballroom from 4-6 pm. This is not to be missed so everyone come and enjoy the fun of this special occasion!

Cultural Display:

The Caribbean Student Union of Concordia University, (S.G.W. Campus) will be staging a Cultural Display today and tomorrow on the Mezzanine of the Hall Bldg., 1455 de Maisonneuve Blvd. Display ends with a Variety Concert in the D.B. Clarke Theatre, Hall Bldg., starting at 7 pm tomorrow. Admission: \$1.00.

Department of Sociology:

Ms. Ullica Segerstrale, visiting speaker from Department of Sociology, Harvard University,

will give a talk entitled "Ethnic Relations in Asymmetry: The Swedes in Finland and the Finns in Sweden." Leacock 738, 3 pm. All welcome.

McGill Alumnae Society presents "An Evening on Oriental Rugs":

7:30 pm, Stephen Leacock Bldg., Council Room, \$2.00 per person. Special guest speaker: Harold Bedoukian. The aesthetic pleasure of Oriental rugs has recently been translated into a valuable investment. Bedoukian will be present to demonstrate on a model loom how Oriental rugs are woven. Come for dessert and coffee and learn about this fascinating subject. Information and tickets: 392-4816.

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Memo from Old McGill '78



All clubs and societies!

If you want information about your club or society to appear in the 1978 yearbook, start writing it! The deadline is MONDAY, DECEMBER 5th. Your material should include at least two photographs of your club or society's activities, plus a double spaced typewritten article of not more than 150 words.

Remember grads:

The deadline for having your photographs taken is now 30th November 1977.

WHERE TO GO:

Van Dyck and Meyers Studios are located at 1121 St. Catherine West, [Holland Building, just west of Peel] —

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P.S.

Remember to get your proofs back to Van Dyck and Myers Studios by 15th DECEMBER 1977.

P.P.S. THESE DATES ARE FINAL.



The Weekly

photo by Meg Blank



By Harvey Kader and Ronnie Wigdor
Electric Light Orchestra—
Out of the Blue (UA)

One upon a time Jeff Lynne and the Electric Light Orchestra were a hard-driving progressive rock ensemble who churned out several albums of rather crude material. Seeing the group was going nowhere financially, Lynne decided to venture into the commercial market with the 1975 release *Face The Music*. Two singles culled from the disc, "Evil Woman" and "Strange Magic", brought the band to the attention of CKGM fans.

Since that time, ELO has not looked back and *Out of the Blue* represents the septet's most commercial effort to date. Now don't get

me wrong. Commercialism is OK and ELO ranks at the top of this field. But rumours before its release hinted at a return to Eldorado, the symphonic and thematic—more eclectic ELO—of three albums back. Seeing the Star Wars-type cover, I knew this was simply not the case.

The entire first side of *Blue*, which features their latest single "Turn to Stone", is one long flowing "dancing in the street" tune.

Lynne's strong suit has always been his melodies, and *Out of the Blue* contains an abundance. "Big Wheels", "Summer and Lightning", "Sweet is the Night", and "Wild West Hero" prove again that Lynne is a

master at writing slow tear-jerker ballads. For rock and rollers, there is "Night in the City".

In the past few years, ELO has lost many of their progressive music fans. But, on the other hand, the sudden surge to fame and fortune has won the legions of teeny-boppers. And isn't that what rock'n'roll is all about?

Joan Armatrading—

Show Some Emotion (A&M)

When Joan Armatrading played at Le Plateau last year, she was an unknown singer with a new LP simply entitled *Joan Armatrading*. But when her songs, especially "Down to Zero" received airplay, people began to notice this original and interesting new artist. Now, a year and a half later, Armatrading is praised as one of the best singer-songwriters to come along in many years, due to her technical brilliance and solid musicianship.

Her latest release *Show Some Emotion* continues the excellence which guarantees her of another sales counter smash, as well as a growing number of fans.

The album contains ten songs ranging from the jazz-flavoured "Opportunity" to the reggae-inspired "Never Too Late" a sure classic-to-be. "Willow" and "Warm Love" follow in the "Love and Affection" vein with their unique ear-tickling delivery.

Born 28 years ago in St. Kitts in the British West Indies, Armatrading grew up in Birmingham, England from whence comes her folk-rock influence.

Her first album *Whatever's For Us*, done in collaboration with poet-lyricist Pam Nestor was released in 1973. The two women soon broke off communication under circumstances which neither of them will comment on.

Her 1975 release *Back to the Night* gained some recognition, especially among critics, and she began touring with Supertramp and Nils Lofgren.

Hopefully the success gained through Joan Armatrading, her last album, will continue with *Show Some Emotion*, a record of great originality, excellent tunes and the unique Armatrading delivery.

In short, Joan Armatrading is proof positive that there is still hope for those on the brink of a collapse brought about by the sludge that fills the airways these days.



Joan Armatrading

Jean Michel Jarre— Oxygene (Polydor)

One of the trends of the seventies has been synthesizer music. From Germany comes *Tangerine Dream* and *Kraftwerk* with their "music to increase productivity", and from England, we have Brian Eno, formerly of the group *Roxy Music*, who has become the Scaramouche of synthesizers, influencing Bowie and other wizards of the extraordinary.

Some musicians used synthesizer music as an end in itself, producing an endless staccato of beeps and squeaks; in short, boring.

People like Stevie Wonder and Cat Stevens, who successfully combined their music with the ARP or mello-tron, have added a unique and satisfying flair to their compositions.

Amid these divergent paths comes *Oxygene*, an album of music made completely by electronic keyboards. Its creator, composer, producer and arranger is Jean Michel Jarre, who has managed to add in his lighter-than-air compositions, the human element so often lacking in electronic music.

Jean Michel Jarre had early training in diverse classical music styles at the Conservatoire de Paris. He became influenced by the wave of English pop musicians spreading across the channel and entered the more progressive *Groupe de Recherches Musicales* in Paris, where he discovered free-form and electronic sound. He then decided to make his own customized studio, hiring sound engineers who would build instruments according to his particular specifications.

It was in this studio that he composed the seven parts of *Oxygene*, which is his first recording. *Oxygene's* blend of classical and electronic has revived progressive electronic sound.

The Yellow Door to Success

by Harvey Kader

In the year of love, 1967, the McGill Student Christian Association opened the Yellow Door, Canada's first coffee house. Presently in its tenth year of operation, its contribution to Montreal and the Canadian music industry have been re-evaluated. In the past decade, the number of recording studios in Montreal and Toronto has risen greatly, making it easier for a new act to record and hopefully get a following. The Door, besides being a laid-back, cheap and stimulating place for a night out, is one step closer to the recording studio and success. To the local folksinger and musician who has yet to perform to crowds of any vast proportion, the *Coffee House* is the only avenue for getting the exposure needed before one can come to grips with a style and method of delivery.

For local entertainers, the Door is a vital medium. To the public, it provides an inexpensive shelter from disco mania. Another feature of the Door is their Sunday night Hootenanny. Almost anyone who can perform can get up on the matchbox stage and entertain those silly enough to put up with their routines.

Steven Mendel and Roz Abrams began their musical careers separately, but at the same place, you guessed it, the Yellow Door. Since last April, they have teamed up to



Roz Abrams and Steve Mendell at the Yellow Door

provide varied types of music.

Abrams has been playing publicly for only two years, singing along with the Pearl Harbour Band on a number of occasions, and has also been somewhat of a regular at the Door. What sets Abrams apart from ordinary folksingers is her unique vocalization. The Joan Armatrading song she sang at the Door on her last night of a three night stint, "Down to Zero", proved the capabilities of this local singer. Her love of music and excellent delivery points to a shining future.

Steven Mendel, the second half of this duet, has been around the Yellow Door longer than Abrams. He began playing there in 1968 and since then, besides studying at Bishop's University, has been playing the bar circuit and the Door. Mendel's style is very distinct from Abrams'. While Abrams bases her music on contemporary folk and rock, Mendel has his influence in English folk tradition. One song Mendel soloed last week was "Early One Morning", the

Friendly Giant theme song. His deep bass is as unique as is Abrams' "Phoebe Snow" voice.

Together these two blend the two distinct influences, and the combination is stronger than the separate parts. They proved their strength and coordination last Wednesday night, when they closed off their first set with the old Everly Brothers tune "Dream".

The Yellow Door has outlived the revolutionary era that spawned it. The hippiedom is no longer as apparent as it once was, but the legacy left lives on, with very little modernization. The Door's formula for success—the delivery of quality entertainment to those who wish to hear it, lives on at the Door.

Anyone who would like to catch the Steven Mendel and Roz Abrams show, see them at the newly renovated Parlour, just upstairs from the Hunter's Horn at 1241 Peel. They'll be performing Thursday and Saturday night for the next few weeks.

photo by Donna Gulbranson



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●To focus attention on the Nazi past of many high German
officials, Klarsfeld delivered the "slap heard around the
world" to the face of Kurt Kiesinger, chancellor of Ger-
many in 1968. For this she was sentenced to 1 year in pri-
son.

●Went to Warsaw in 1970, distributing leaflets protesting
anti-semitic actions of the Polish government—jailed and
expelled.

●Went to Bolivia, Peru, Argentina, in search of Klaus Bar-
bie—"Butcher of Lyon"—Chief of Gestapo in Lyon. Barbie
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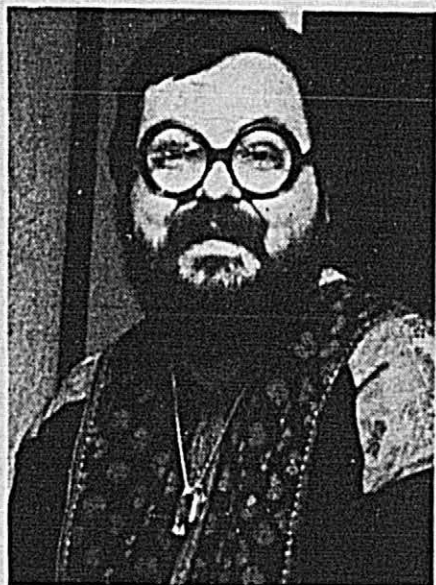


photo by Denis Prévost

Tremblay

Last week Michel Tremblay, Québec playwright, addressed a capacity crowd at Concordia University. *Bonjour là, bonjour*, Tremblay's first play to be performed in English, recently closed at the Saldye Bronfman Centre. His play *Damnée Manon*, sacrée Sandra — an encounter between Manon, a religious fanatic, and Sandra, a transvestite — opens today in French at Le Théâtre de Quat'Sous, and will run until December 28.

Montreal (CUP) — "For me, the role of an artist is to have something to say. I am against what I call sterile theatre," the playwright offered. "There are very few plays...where everything is OK and everybody is happy...the funniest comedies are always the nastiest kinds of plays. The role of the artist is to keep the people alive in a way, telling them things they don't feel like hearing or seeing, even if they're paying." Tremblay has had no trouble telling it like it is and keeping his good box office. His popularity has doubled since his plays in translation have attracted a whole new audience. But the playwright has reservations about his decision to allow English performances of his plays: "Anything that was written in another (original) language has to be better. I mean, everything loses in translation. When it's good, it may lose maybe 10 or 15 per cent. But still, the plays are the same just as a Molière play in English is the same."

Something that Tremblay feels is as yet lacking in his plays in French, let alone in English, is "the music in the words" which he has been trying to capture in his work since "A Toi Pour Toujours Ta Marie Lou" (1971). "I would love to write a play about which people would be able to say that it is music and that's why everybody's always overlapping in my plays," he said, referring to the example of "Bonjour là, Bonjour" which was recently playing at the Saldye Bronfman Centre. Tremblay mentioned the scene in which the four sisters are speaking at once: "What they have to say is very dull but the distress that comes out of these women talking one on top of the other is much more powerful than their personal problems." The playwright attributes his technique to a love of the traditional Greek chorus, "A chorus doesn't add, it multiplies."

Public is lazy

It is also a bid to shake the audience out of its passive absorption of a realism that leaves nothing

to the imagination or intellect. "I hate the naturalistic or realistic theatre. I don't want to make believe to the people who are in the audience that what I'm saying is true. I don't like a real kitchen sink onstage," asserted Tremblay. The style developed in *Marie Lou* by which the characters speak out into the audience rather than address their lines to each other, has been continued with the SBC production of "Bonjour là, Bonjour". The latter play has previously been interpreted as entailing a simultaneous setting of five houses at which the lead carries on five simultaneous conversations.

"All the productions I saw of that play before this one (at the SBC) were something between Les Grands Ballets Canadiens and the Ice Capades. There were five settings and Serge had to run from one girl to another," complained Tremblay of the overly "realistic" approach. At the SBC, director André Brassard conceived of a huge "international table" at which all the characters could sit, conducting their respective conversations. The audience must gradually separate the characters' locales in their mind. "This is what theatre is about," said Tremblay. "Usually, the public at the theatre is lazy. You're sitting there and you're drinking the words and it's realistic. In a way, when you see *Bonjour là, Bonjour*, you have to be intelligent and it's my way of raping you."

The playwright is a strong believer in the power of the imagination and he takes every opportunity to exercise the collective workings of an audience's mind. "A public can accept anything that is good (i.e. done well)," he noted. "At the end of the play, the father sits on the table and he says to his son 'sit on the bed' and nobody laughs. You take it for granted that it's not happening there. It's happening in their heads and yours."

Tremblay takes some rather strong artistic insurance. Firstly, he usually works with the same people, writing for certain actors who are directed by André Brassard. His reason is that "it's beautiful to be in a gang with one director, actors and author, because you don't have to begin all over again every time. There are things we don't (have to) say to each other anymore in this gang. When you're with a new crew, you begin at nothing and try to go to 100%. But when it's a gang, you start at 70 or 65 and then you can go to 120%."

Tremblay never goes to rehearsal, "because I have great confidence in André and in the people who are always working with us. I go to dress rehearsal and what I see is always better than what I wrote." He thinks highly of Brassard, "what the director does, not with the play, but to the play, with the actors, is as important as the play itself." This is the reason why he writes very few stage directions into his scripts.

Box office flop

Tremblay's second insurance measure has been the continued appearance of the same well-received characters in most of his plays. After writing *Les Belles Soeurs*, *En Pièces Détachées* and *Marie Lou*, the playwright "realized that I knew these characters and I said why should I



Harlequin Theatre: (l to r) Martin Archer, Lyssa Romaine, Maya, and Karin Mani

Harlequin: "We'll fight to get accepted in Montréal"

by Chris Pomlecko

Last April a group of people dissatisfied with the state of theatre in Montréal formed Harlequin Theatre, to "explore new forms and methods of theatrical expression." Karin Mani, actress and Artistic Director of the company, expresses this idea another way: "We looked at what was going on and decided to break a few taboos in direction, lighting and choice of material."

Therefore, the troupe, which presently numbers fifteen, chose to debut in Montréal with a play which has not been performed in entirety here for about thirty years — *No Exit*

by Jean-Paul Sartre. After its local run, Harlequin took the play to Asbury Park, New Jersey, and to the National Drama Festival in Vancouver. In both places, *No Exit* was widely acclaimed.

Since Harlequin is a small, struggling troupe, all members take on many rôles. For example, Martin Archer, who is directing their present production, *The Maids*, is also doing all the costumes and working on set designs. Lyssa Romaine, Artistic Director of the theatre and actress, tells how during *No Exit*: "We were painting the sets right up to opening night. Then we had to come back on

take them back and change the names just so that the people will see that they're not the same characters? It's stupid. I need them. And so I took them back and it's much more interesting to read the 11 plays with the people coming back."

Third, Tremblay incubates his ideas for perhaps several years before even putting pen to paper. "When I write a play it's because I've been thinking about it for a year. It's very rare for me to write a play right away," explained the playwright. "I thought about *Ste-Carmen de la Main* for four years and it took me six or seven weeks to write. I only write my plays when I'm ready, when they're ready to speak through me."

In spite of all this insurance, fate works its ways in unusual patterns. Tremblay's hit *Hosanna*, about an unhappy transvestite going through an identity crisis (a metaphor for Quebec), bombed on Broadway. According to the playwright, it "was not an artistic flop. It was a box office flop." The 28-performance run, which is short by Broadway standards, was affected by the opening of *Equus* the same week and an O'Neill play across 45th street. "The only people we had were the people who couldn't get tickets for that. Who's Michel Tremblay in New York,

who's Bill Glassco, who's Richard Monette there?" he mourned. "I don't want to go back to New York."

Style had little to do with *Hosanna* closing but it had everything to do with a recent run-in with the French CBC. Last year's taping of *Les Belles Soeurs* for the English network in Montreal prompted a Toronto bigwig to ask that the French network tape a French version at the same time since cast, costumes and setting were at the ready. "The man who was head of the French department said that *Les Belles Soeurs* didn't interest him because it was like the plays I wrote for TV seven years ago. My plays don't interest the CBC because I have a style," he laughed. He then quoted Jean-Claude Germain as saying "Quebec is the only country in the world where an artist doesn't have the right to resemble himself."

Critics aren't Tremblay's favourite people but he admitted, "The day after an opening night, I'm always the first up and I'm always there half an hour before the *Montreal Star* and *La Presse* are out... I commit suicide if they (the reviews) are bad."

Has success changed Michel Tremblay? "You should ask the friends I had 10 years ago, who are the same, by the way," said the playwright. "I'm a ham now. I like to laugh and I love to make people

Backstage

ge, in character, and we still had
ite paint on our hands. It was
newhat distracting."

Versatility and dedication are
cessities to an unestablished
up like *Harlequin*. Everyone is
aking voluntarily, and the money
stage *The Maids* is coming from
players' pockets. the lack of
ary discourages many would-be
ors, but the troupe is receiving
p from high school students at
ier, who are constructing the
s. This diversity is exemplified by
backgrounds of the three *Harle-*
nites interviewed by the *Weekly*.
yssa Romaine, who will be
ying Solange, one of *The Maids'*
ids, began her musical studies at
age of thirteen in Edmonton,
erta. She then joined the Edmon-
Opera Company, and she has
g in Guatemala, Copenhagen,
mark, and studied pantomime in
alca. Moving to Montréal she
died drama at the Actor's Studio.
ce April of this year, she has been
istic Director of the *Harlequin*
atre.

artin Mani, who plays Claire, the
er maid, was born in London,
land and studied ballet from the
of four. In 1962 she moved to
a, then to Canada in 1965 when
studied journalism at Carleton
iversity for two years. Coming to
tréal she too studied drama at
Actor's Studio and has performed
children's theatre ("children are
hardest audience to please. If
y don't like something, they'll just
t talking"), in films and on
vision.

artin Archer joined *Harlequin*
atre three months ago. He was
delling at the age of three and
ed in films and on TV, and he had
lead in a movie *The Secret*, when
en.

his teens he moved to Los



gh or it would be very boring for
to repeat these things over and
r again (in speeches and inter-
ws). Sometimes I feel like a cheap
act. I'm the pink one with the
."

remblay will not abandon Que-
." "The only way an artist can be
d is to speak about the people he
ws. Some people still don't
derstand that I chose to be
onal. I chose to be local... I am
street of Montreal, which is
ugh for me."

Angeles to study theatre and design.
Here he started in the *Refiner's*
Production of The Maids (Génet had
originally intended the roles to be
played by men) and worked in the
Design House of Beverly Hills.
Moving to San Francisco, Archer
studied experimental theatre and
voice, and designed costumes for
Shakespearean plays and for the San
Carlos Opera Company.

The Maids, by Jean Génet, is
basically the story of two sisters who
wait on Madame. They vacillate
between moments of lucidity and
madness, as they alternate mimick-
ing or taking on the personality of
their mistress.

Harlequin's production, says Ar-
cher, will be "true to the words of
Génet. We have respect for the
original text." On his interpretation
of the play he says, "our production
will be highly stylized and very
atmospheric. The look and feel of the
play is very important."

He was attracted to the play, says
Archer, because "it is a fine piece of
theatre which is seldom performed
well or successfully, one which
demands a great deal of interpre-
tation. It is good and simple, yet has
a fabulous range of expression."

Also, on the practical side, *The*
Maids is a three-character play which
adapts itself easily to a small
impoverished company. Romaine
says, "we will not do a play that we
know we can't do well."

The company declines to name
future productions, but said they
hoped to do two plays next spring. A
bilingual company, *Harlequin* is
looking for original material in either
French or English. They also need
volunteers to do backstage work—
lighting, set, costumes, etc.—and
will probably be auditioning people
for acting rôles in the early spring. At
present, they are also negotiating to
perform in Europe during the sum-
mer.

Harlequin theatre was formed,
because its founders saw a lack of
vital theatre in Montréal, and also a
lack of organization among English
theatre.

"Everyone is doing the same plays
every year," says Romaine. "The
audience has been bullied into
passivity and being fed mediocrity."

Their intelligence is underrated,"
adds Archer.

The troupe also finds it hard to get
co-operation from the larger Anglo-
phone theatres. Says Romaine, "the
French theatres support each other,
but the established (English) theatres
want to put you down."

Harlequin hopes to form a nucleus
of English theatres which will sup-
plant the "every man for himself"
ideology which has ruled the stage in
Montréal for so long. "We want to
keep the lines of communication
open," says Romaine.

"We'll fight to get accepted in
Montréal," says Mani. Although
successful on tour, *Harlequin* has
been largely ignored by the Montréal
media and audience. Hopefully, with
their production of *The Maids*, they
will attract enough people to con-
tinue in the city. "We refuse to
compromise," says Romaine, "we're
going very slowly, but taking every
step solidly."

Books: Review and Interview

BLOODY HARVEST by Grahame Woods
published by McLelland and Stewart Ltd.,
Toronto
334 pages \$12.95

by Joan Yanofsky

This is the first novel by Grahame
Woods, an award-winning television
playwright, cinematographer, direc-
tor and producer of documentaries.
For a novelist, Woods is a good
television playwright, cinematogra-
pher...

Bloody Harvest is all gloom and
doom, right up until the last three
pages when, miraculously, the hero
is able to move out of his detested
home town, start up a new business,
begin a new and better relationship
with his wife, and buy her the
sapphire ring she's always wanted. If
it seems unfair of me to reveal the
ending, it is also unfair of Woods to
expect anyone to enjoy reading
through 300 or so dreary pages
before the conclusion is reached.

The hero, Eldon Harris, with his
wife and daughter, picks tomatoes
on a southern Ontario farm during
the summer. The work is back-
breaking and their living conditions
are horrible. Eldon keeps saying that
he's going to find a decent job and so
not to have to punish himself and his
family like this, but a million and one
things always manage to go wrong,
and the Harrises end up on the farm
summer after summer. Throughout
the book there are flashbacks which
bring to light yet more of Eldon's
hard luck. The only times he's come
up winning were when he was a
teenage hockey star, and later, the
recipient of a Distinguished Conduct
Medal for his performance in World
War II.

We try desperately to sympathize
with Eldon, for he is a human being
who has been tossed around by fate.
But the book is so full of misfortune,
self-pity and gloom that sympathy is
turned into irritation, particularly at
those times that Eldon does not
exactly try his hardest to get himself
out of his predicament.

In all fairness, the book does have
its good points. It is written in
appropriately earthy language. Whe-
ther in spite of, or because of his
problems, Eldon emerges as an
honest and compassionate man, and
other characters have been sketched
deftly. The scenes of war-torn
Europe have been movingly
recounted.

Still, I don't think I'd welcome
Bloody Harvest, Part II.



Grahame Woods, author of *Bloody Harvest*, in the palatial *Weekly* Office

by Chris Pomiecko

Forty-three seems a rather late age
for someone to write his or her first
novel, but Grahame Woods, author
of *Bloody Harvest*, has not been idle
for the first four decades of his life.

Born and raised just outside London,
England, Woods says he began
writing as a child, when he wrote his
own newspaper, adding with a smile
"I was the only reader."

At seventeen he became a photo-
grapher for a newspaper, and gradu-
ally began to write copy, starting
with cutlines for the pictures and
working up to articles.

As an industrial X-ray photo-
grapher ("taking pictures of the
insides of pipes") Woods moved to
Canada in 1955. Asked if he missed
his homeland at all, Woods replies,
"God, no," but returning recently to
London, he found out he could
finally look at the city from an
objective point of view, and he found
it "less claustrophobic."

In 1955 Woods joined CBC,
starting as film editor and then
working his way up to assistant and
then chief cameraman. He feels that
his work as cameraman for CBC, for
which he has won numerous awards,
has helped his literary work. "I tend
to write visually," he comments.

Besides camera work, Woods has
also written several scripts for
television.

The idea for his novel, *Bloody*
Harvest, came from two sources,
says Woods. In 1961 he was sent to
the Gaspé to do photography for a
documentary concerning the Wilbert
Coffin murder case. Wilbert Coffin
was a Gaspé farmer who shot two
American hunters. He was tried and
hanged and many considered his
guilt unfounded and his trial a
miscarriage of justice. What inter-
ested him, says Woods, was specu-
lation on "what it's like to live in the
Gaspé, after going to Europe in
World War II, being plunged into the
fighting and killing, and then being
put back into the Gaspé."

The other source for the novel
came from Woods' interest in the
tomato-pickers of Southwest Onta-
rio. Sent to do industrial X-rays of
the area, Woods met the people who
laboured on the farms, and deplored
the conditions they were forced to
work under.

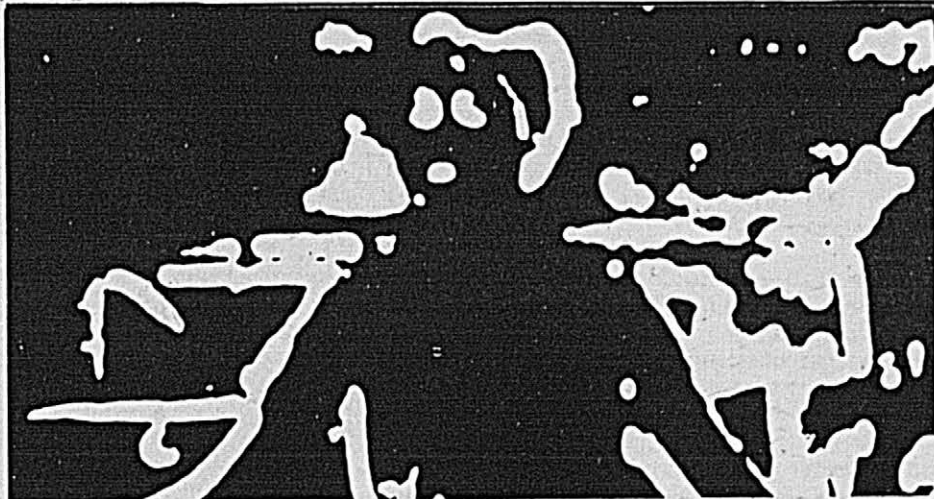
The two ideas, says Woods, "came
together accidentally. At first I
thought of writing a screenplay, but I
wanted more time to develop the
ideas so I wrote a novel. However,
Woods says he would still like to see
a film made of the novel: "I think it'd
make a good six-part TV series."

In two weeks Woods will be
starting his second novel. He
declined to give any description of
the book, saying only that it would
be "contemporary." So far, says
Woods, he has not found writing
difficult. He schedules his writing
time regularly — 9:30 am to 4:30
pm, after which time, "my brains are
scrambled." He disdains the neces-
sity of some writers — Inspiration.

One of Woods' favorite authors is
John D. MacDonald, author of the
mystery series featuring detective
Travis McGee. But Woods realizes
that a mystery is a mystery, and
that's all. He does not consider the
genre underrated, although he says,
"Agatha Christie did O.K. by it."

Bloody Harvest, says Woods, is in
no way autobiographical. Nor will his
next novel be. He considers writing
about oneself "very indulgent and
presumptuous. I don't consider my
life that interesting."

photo by Meg T. Blank



Celluloid Culture: Patterns of Life

by Robert Rayher

A very heavy week for film. On Wednesday the 16th was a screening of films by Canadian independent filmmakers at the Bibliothèque Nationale. On Thursday (17th) was a screening of two films by the American dancer and filmmaker Yvonne Rainer, followed on Saturday and Sunday by a program of Maya Deren's films, all at the Musée des Beaux-Arts. An afternoon screening took place at Galerie Optica on Sunday. And last, but far from least, an American filmmaker from Maine, Abbot Meader, presented several of his films in FDAA on Monday (21st).

Of those films screened at the Bibliothèque Nationale (16th Nov.) Tom Braidwood's *Limited Engagement* and Al Razutis' 98.3 KHz: *Bridge at Electrical Storm* will receive comment here, though several of the other films deserve note also.

Limited Engagement is a collage film, using "found" material including postcards commercial movies and TV commercials. The central portion of the film is comprised of two alternating images, a woman with a child in her arms, and a crew of men pulling a cannon shell on a dolly. As these two images alternate, the sound track repeats continual variations on the words from a TV commercial: "What's a nice girl like you doing in a place like this?" The film ends with a short piece of WWII footage showing scrawny people carrying emaciated bodies on their backs (concentration camp footage), and the last sounds on the sound track is: "You like doing a nice girl like this?"

Al Razutis' 98.3 KHz: *Bridge at Electrical Storm* was also a very powerful film. Comprised of footage taken while crossing a long suspen-

Banquo Haunts Leacock

by Cindy Gawe

In 1971, Roman Polanski made another compelling macabre film to thrill everyone with a strong enough stomach to sit through it. He has taken Shakespeare's *Macbeth* and presented it as written, not merely an interesting literary work that everyone is forced to read in English class, but a tale of incredible horror.

Polanski gives his full attention to the blood and violence called for in the plot. Sitting in a dark theatre, not reading in your own room, you begin to fully appreciate the impact of Shakespeare's writing. Polanski includes all the violence Shakespeare intended, and presents it in a gory way.

One of the best aspects of Polanski's *Macbeth* is the realism of the special effects. There is a lot of fog, perfect for setting the mood of gloomy Scotland. And when the witches prepare their potion, the familiar words of "bubble bubble toil and trouble" become disgustingly believable. The blood too, seems uncomfortably real, and the murders

become graphically terrifying.

The acting, too, deserves merit. There are no big box-office draw stars in the film, but everyone does a very good job. Jon Finch is about the best-known actor in the film, and he is excellent. Everyone is so convincingly evil and repulsive that it is a bit disconcerting. The witches are so believable and horrible that you almost begin to believe in all sorts of strange supernatural beings and powers.

Many people will not enjoy Polanski's version of *Macbeth*. In fact, most people do not enjoy it at all, except in the strange way that you enjoy being scared out of your wits. *Macbeth* is not an easy film to watch, it is not just a light night out at the movies. It's not the kind of film to just sit and watch and enjoy, then walk out of the theater and forget about it. Many parts of the film will stay with you for quite a while, especially late at night when you're all alone in the dark. Whether or not you every actually enjoy *Macbeth* is not as important as appreciating it for what it is: a very effective horror film. The only way to experience it is to see it, and to have enough guts to sit through the whole thing even if your stomach is begging you to leave.

sion bridge, the viewer sees the massive towers approach, then the suspension cables curve toward the roadway so that the bridge continues ad infinitum, but soon in the film the quality of the image alters. Through various printing processes, and perhaps different film stocks, Razutis transformed this simple image into a tour de force of always changing imagery.

The screening at Optica was comprised of well-known films by well-known filmmakers: *Variations on a Cellophane Wrapper* and *Surfacing on the Thames*, both by David Rimmer; *Bleu Shut* by Robert Nelson; *T.O.U.C.H.I.N.G.* by Paul Sharits; *Necrology* by Standish Lawder; *Arnulf Rainer* by Peter Kubelka; and *Blinkity Blank* by Norman McLaren. Though all these films deserve comment here, as all are interesting, if not important films, this article will limit itself to a short note on *Necrology*.

Necrology is a grainy black and white film of people on an escalator. The body of the film sustains a demonic feel. People seemingly standing rise from the lighted top, where they are consumed by the top edge of the frame and darkness. The stream of people is continual, yet they all seem to be engrossed in personal reveries or occasionally two people will talk. The ominous sense of the film grows with the sound track's dirge-like quality. A "necrology" is a list of "the deceased", and the viewer sees these people as if they're dematerializing before his very eyes.

On Monday another filmmaker make an appearance — Abbott Meader presented several of his own films in FDAA. When at university, Abbott worked primarily in painting, design and graphics, until he met Stan Brakhage. Brakhage opened Abbott's eyes to the possibilities in independent filmmaking. Before this meeting, Abbott had (like so many others) figured that filmmaking was limited to Hollywood flatterers and the like. Abbott's own work in film over the last fifteen or twenty years

has again proved that no one needs Hollywood to produce fine films.

Living in Maine, Abbott constructs his films from the images that surround his life there. *Evening Star* is a sound film which works through compositional structuring in time — through an interaction between opposites which culminates in a harmony by the end of the film. Much of *Evening Star* was filmed a frame at a time or with time exposures, which allows for quite a bit of control over the images — light patterns could be mapped out on the film. A good deal of the imagery was of lights — city lights (neon scribbled across the frame into streets of color), candles, lights in houses, the moon.

"Soft" images of a woman were juxtaposed against hard metallic "male" images, and the two were connected through an intricately worked intermediary — rushing water. *Blind Frogs* combined the widest range of imagery of any of the films Abbott presented on Monday, including technical illustrations of machinery, instrument panels, TV footage of a rocket blasting off and textured graphic patterns. The sound track also played a rather important role in this film. The film opens with the sound of frogs croaking, then at the point where the opposing streams are brought into harmony the frogs become birds. The film ends with the sound of frogs again. *Blind Frogs* is a very finely constructed film, and a beautiful one.

It is thanks to the perseverance of filmmakers such as Abbott Meader that we have such quantities of beauty available, and the only thing we need do is support such artists whenever possible.

COMING EVENTS:

Tonight, Thursday, 24; 7 & 9 pm
Films by Jack Chambers
Fri. 25; 7 & 9 pm Films by James Broughton
Sat. 26; 7 & 9 pm Films by Marie Menken and Willard Maas (All at Sir George.)
Thurs. 1 Dec; 8 pm Films by 10 cinéastes Québécois. At the Musée D'Art Contemporaine, Cité du Havre (873-2878).

Bill Evans Trio

William John Evans is a native of Plainfield, New Jersey. His study of the piano dates from 1935, when he was six years old. As a scholarship student at Southeastern Louisiana College, he spent four years annoying his professors by proving that one need not be able to play scales in order to play full compositions flawlessly. 1950 saw two major happenings for Bill Evans; he graduated from college, and he joined the Herbie Fields band. The relationship was brutally severed, however, by a familiar old man in a red-white-and-blue pinstripe suit — Evans spent from 1951 to 1954 in the United States Army.

However, even the army didn't really interfere with his pursuit of music. Besides playing nights in the local Chicago jazz clubs, Evans played flute for the Fifth Army Band at Fort Sheridan. Also during this time, he began to work with both Tony Scott and George Russell.

In 1955 he did postgraduate study at Mannes College. In 1959 he joined the well-known Miles Davis sextet, only to leave later that same year to form his own trio.

Among many other awards, Bill Evans has won the Down Beat Critics' Poll five times. And five times, he has won a Grammy Award for *Conversations With Myself*, *Bill Evans at the Montreux Jazz Festival*, *Alone*, and *The Bill Evans Album*. Outside of America Evans took the 1968 *Melody Maker* award, the 1969 Edison Award (from Scandinavia),



Bill Evans, jazz pianist, and his trio will be performing at the Union Ballroom tomorrow.

and the 1969 *Swing Journal* Award (from Japan).

Bill Evans' name and talent have engendered over thirty albums. His most recent cut is an album done with Eddie Gomez, a bassist who has worked with Evans for almost ten years. The title is *Montreux III*, recorded in the summer of '76 at the Montreux Jazz Festival.

The Bill Evans Trio will be playing at the Union Ballroom Friday, November 25th, at nine and eleven pm.

Tickets are \$4.00 for McGill students, \$5.50 for general public, available at Sadie's. For further information, call: 392-8950.

Daily Classified

HOUSING

Sublet January-May. Furnished 3-1/2. Five minutes from McGill. \$195-month. Phone Peter Boag 392-5888 between 9 and 5.

Responsible family of 4 visiting from California wishes to rent accommodations for about 10 days over Christmas break. Call 845-6673.

Immediately willing to share 5-1/2 apartment. Aymer corner Milton. 5 minutes from McGill. \$105 monthly, utilities incl. Call Jeff. 288-1829.

Durocher, 3525. 4-1/2 to sublet. \$195. Jan. 1st. New lease available. 843-3166.

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Sublet. Large 3-1/2 across from gym on Pine. Jan-Aug. \$195 per month. Heating included. Call 288-9381.

Rooms for rent. Excellent condition, furnished, a few minutes from McGill (Sainte-Famille). \$80-\$100. Phone 844-8349.

Mountain above McGregor. 2-and-one-half. \$190. Carpeted, drapes, heated. 282-9185.

Non-smoker, preferably female, to share large recently-renovated 7-and-one-half with 3 women. Own room. 5 minutes from McGill. 286-9061.

One person wanted to share 3 bedroom upper duplex. 5 minutes from McGill. \$100. Call 845-5664.

PERSONAL

Problem? Feel you need to rap with a rabbit? Call Israel Hausman: 341-3580.

FOR SALE

Sale of Art Nouveau mirrors. Mucha theatre prints. \$12. Union lobby. Friday Nov. 25 until Tuesday Nov. 29. Beautiful classic Xmas gifts.

E.M.S. Ski jacket: forest green, down-filled, small size. Excellent condition. Call Jillian. 288-3720.

Advent loudspeakers (walnut cabinet) \$150; Thorens turntable with Rabco tonearm \$250; Power amplifiers 60 watts per channel \$150; X-C skis, boots (10-1/2), poles, \$60. Call 849-9060.

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JOBS

Person to care for five-month-old baby in Westmount home, from January to May, 1978. Monday and Wednesday afternoons, Tuesday and Thursday mornings. 931-4180.

MISCELLANEOUS

Auto Repairs, tune-ups, etc. at reasonable prices. Call Vic 481-5065.

Gay Jewish friends meet Fridays for social and religious activities, discussions. Men, women welcome. Information: Box 298, Station H, Montreal.

Ride needed to Toronto this Friday Nov. 25 and return Sun. 27. Will help share expenses and driving. Callin. 274-6839.

WANTED

Malaysian or Indonesian speaking student to tutor fellow countrymen. 739-8867. Mrs. Clark.

"An ass, an ass! My kingdom for an ass!" — Richard the Turd.

DEUTSCHE ZEITUNG

Graduation photos being taken now until Wednesday November 30.

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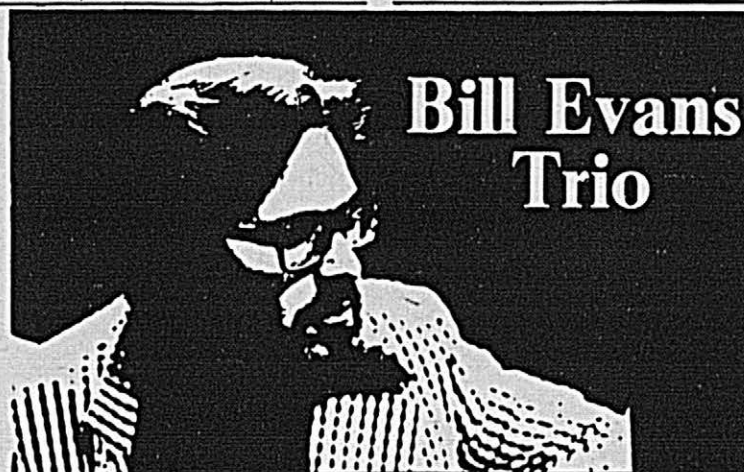
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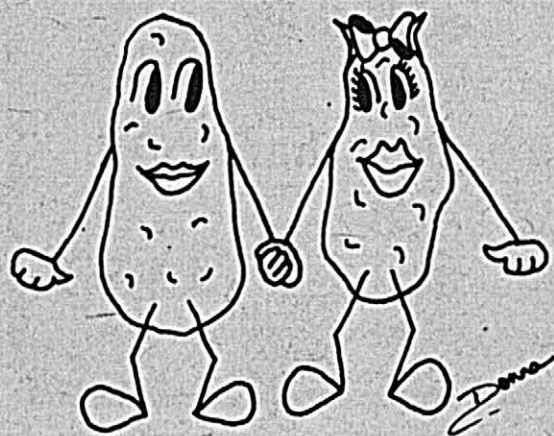
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THE MCGILL DAILY
SPECIAL XMAS ISSUE

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Xmas!

à table



by Tom Lindsay

It's the time of year again for our American friends to begin drooling a bit. While their families and relatives are enjoying roast turkey, gravy, stuffing and football, many will remain here in the name of scholastic pursuits. Knowing that some Americans think of the sweet potato as a traditional Thanksgiving dish, this is for them. As for the rest, many of you probably see sweet potatoes in the stores but don't know how to cook them or have never tried them. With the following serving suggestion now you have no excuse.

Baked sweet potatoes

Scrub potatoes. Bake at 375°F for about 1 hour or until soft. (If you tend to forget potatoes in the oven, wrap them in foil, so that there won't be as

much mess.)

From the Fannie Farmer Cookbook: Mashed Sweet Potatoes

Allow one potato per serving. Boil, drain and mash sweet potatoes. Instead of adding milk, add a can of frozen orange juice concentrate (about 1 can to 4-6 potatoes). Beat until light, adding the juice from a fresh orange if mixture is too thick. Add salt and butter to taste. Next add ½ teaspoon of brown sugar per potato, and a few grains of nutmeg and cinnamon. Reheat in a casserole at about 375° F for 20-30 minutes. If you have a sweet tooth, dot the top with marshmallows, and bake until the marshmallows melt and brown.

Hopefully you will find sweet potatoes a welcome change from the usual white potatoes or rice.

The Producers

C. Pomlecko, ed
M. Lindemann
S. MacDougall
E. Mason III
and G. von Rosenberg,
T.W.M.M.N., sorta.



here, there, and anywhere

FILM

McGill Film Society (3480 McTavish; 392-8943)

Thurs, Nov 24: *Lost Weekend*. 7 pm and 9:30, Union Ballroom, 75c.

Fri, Nov 25: *Macbeth*, dir by Roman Polanski. 7 pm, Leacock 132, \$1.00. *The Tenant*, dir by Polanski. 9:30 pm, Leacock 132, \$1.00.

Sat, Nov 26: *Black Sunday*. 7 pm and 9:30, Leacock 132, \$1.00.

Wed, Nov 30: *The Sound and The Fury*. 7 pm, FDA, 75c.

Seville Festival (2155 Ste-Catherine St. W; 932-1139) \$1.99 admission.

Thurs, Nov 24: *Spellbound*. The Music Lovers

Fri, Nov 25: *Silverstreak* 7:15. *Sorcerer* 9:30. Andy Warhol's *Bad mid*.

Sat, Nov 26: *Return of the Pink Panther* 5 pm. *The Pawnbroker* 7:15. *Ladies and Gentlemen*, The Rolling Stones mid.

Sun, Nov 27: *Ballerina* 5 pm. *The Pawnbroker* 7 pm. *Les Enfants du Paradis* 9 pm.

Monday, Nov 28: *The Sun Also Rises* 7 pm. *Les Enfants du Paradis* 9:15.

Tues, Nov 29: *On the Waterfront* 7:30. *The Pawnbroker* 9:30.

Wed, Nov 30: *Richard III* 7 pm. *Day for Night* 9:45.

Le Cinéma Outremont (1248 Bernard W; 277-4145, -2001) \$2.00 each film.

Fri, Nov 25: *Charlie Is My Darling*, Un document rare sur la tournée des Rolling Stones en 1965. 7 pm.

Sat, Nov 26: *Charlie Is My Darling*. 7 pm.

Sun, Nov 27: *The Beatles and Beyond*, 2 pm. *The Best of the Rolling Stones*, 4:30 pm. *L'Ombre des Châteaux*, dir by Daniel Duval. 7 pm. *Le Petit Marcel*, dir by Jacques Fansten. 9:30 pm.

Mon, Nov 28: *L'Ombre des Châteaux* 7 pm. *Le Petit Marcel* 9:30 pm.

Tues, Nov 29: *Chili: Terre Promise*, dir by Miguel Littin. 7 pm.

Actes de Marusia 9:30 pm.

Wed, Nov 30: *Pumping Iron* 7:30 pm. *Sorcerer* 9:30 pm.

Conservatoire d'Art Cinématographique (1455 Blvd. de Maisonneuve; 879-4349) admission \$1.00.

Thurs, Nov 24: *Program Jack Chambers R 34* (1967) and *Circle* (1968-9) 7 pm. *Hart of London* (1969-70) 9 pm.

Fri, Nov 25: *Program James Broughton, Loony Tom, Mother's Day, Four in the Afternoon, and Dreamwood* 7 pm. *High Kukus*,

Nuptiae, The Golden Positions, and This Is It... 9 pm.

Sat, Nov 26: *The Blue Bird*, dir by George Cukor 5 pm. *Program Marie Menken and Willard Maas - Geography of the Body, and The mechanics of love* 7 pm. *Notebook, Moonplay, and Go go go* 9 pm.

Mon, Nov 28: *La Grande Illusion*, dir by Jean Renoir 8:30 pm.

Tues, Nov 29: *Olympia (Part I)*, dir. by Leni Riefenstahl 8:30 pm.

Wed, Nov 30: *Holiday*, dir by George Cukor 8:30 pm.

Cinema V (5560 Sherbrooke W; 489-5559) admission \$1.49.

Thurs, Nov 24: *Black Sunday* 7 pm. *Taxi Driver* 7:15. *New York, New York* 9:15. *Naked Came The Stranger* 9:45.

Fri, Nov 25: *Nashville* 7 pm. *Beauty and the Beast* 7:15. *New York, New York* 9:15. *Black Sunday* 9:45. *Magical Mystery Tour*, midnite.

Sat, Nov 26: *Black Sunday* 7 pm. *Beauty and the Beast* 7:15. *New York, New York* 9:15. *Why Shoot the Teacher* 9:45. *And Now for Something Completely Different*, mid.

Sun, Nov 27: *New York, New York* 4 pm. *Why Shoot the Teacher* 7 pm. *The Sting* 7:15. *O Lucky Man* 9:15. *Black Sunday* 9:45.

Mon, Nov 28: *Philadelphia Story* 7 pm. *Thieves Like Us* 7:15. *New York, New York*, 9:15. *Love and Anarchy* 9:45.

Tues, Nov 29: *New York, New York* 7 pm. *Cousin, Cousine* 7:15. *Macbeth* (dir by Polanski) 9:15. *Bambina* 9:45.

Wed, Nov 30: *Bambina* 7 pm. *Nasty Habits* 7:15. *New York, New York* 9:15. *Cousin, Cousine* 9:45.

THEATRE

Centaur Theatre (453 St. François-Xavier; 288-1229)

Eve, adapted by Larry Fineberg, til Dec 18, Tues to Sat 8 pm, Sun 2 and pm. Students \$2.75-\$3.50.

Gershwin! to Nov 26, 8:30 pm \$5 to \$6.

Revue Theatre (1858 de Maisonneuve W.; 937-2733)

The Mads, by Jean Genet, performed by Harlequin Theatre. Nov 30 to Dec 4, 8:30 pm, students \$2.50. *Chameleon Theatre* (Loyola Campus, 7141 Sherbrooke W.; 842-0320 ext. 582)

In The Boom Boom Room, by David Rabe. Nov 29 and 30, Dec 1 to 3; 8 pm, students \$1.00.

Théâtre de Quat'Sous (100 Pine E.; 845-7277)

Damnée Manon, sacrée Sandra, by Michel Tremblay, Nov 24 to Dec 28, 8:30 pm, \$4.75 to \$6.

MUSIC

Café Campus (3315 Reine-Marie)

Mon, Nov 28: *Conventum*. \$3.50. *The Yellow Door Coffee House* (3625 Aylmer; 482-9081 days, 392-4947 nights).

Nov 24 to 26: *Duck Baker*

Nov 28-30: *Ian Brown*, piano.

Le Cinéma Outremont (1248 Bernard W; 277-4145, -2001)

Thurs, Nov 24: *L'Ensemble Claude-Gervase*. 8:30 pm. \$4.50 to \$5.00.

Fri, Nov 25 and Sat, Nov 26: *Offenbach*. 10:00 pm, \$4.50.

McGill Union Ballroom (3480 McTavish; 392-8950)

Fri, Nov 25: *The Bill Evans Trio*, featuring Eddie Gomez. 9 pm and 11:00 pm, students \$4.00. (tickets available at Sadie's)

The Forum

Fri, Nov 25: *Gino Vannelli*, 8 pm, \$6.50.

Wed, Nov 30: *The Kinks and Eric Carmen*. 8 pm, \$7.50.

Montreal Museum of Fine Arts

Thurs, Nov 24: *McGill Chamber*

Orchestra, dir of Alexander Brott, with soloist Denis Brott. 8:30 pm. FREE.

Pollack Concert Hall (555 Sherbrooke W.)

Wed, Nov 30: *Catherine Turocy and Ann Jacoby*, of the New York Baroque Dance Co., with the McGill Baroque Chamber Orchestra, dir by Mary Cyr. 8:30 pm.

DANCE

Salle Wilfrid-Pelletier (PdA, 842-2112)

Nov 25-26: *Dancers and Musicians of Ball*. 8:30 pm, \$4 to \$10.

ART

Sir George Williams Art Galleries (1455 de Maisonneuve; 879-5917)

Edwy Cooke, 3' year retrospective of art by Assistant Dean of Concordia's Fine Arts Faculty. to Dec. 6, Mon to Fri 11 am to 9 pm.

The Nostalgia Factory (295 Place d'Youville; 845-8002)

The Beatles Collection, ephemera related to the Fab Four, to Nov. 30, Mon to Sat 10 am to 5 pm.

musical notes

by Catherine Mann

Appearing with the McGill Symphony Orchestra will be the four student soloists who won last week's concerto competition finals. The first to appear will be Vivienne Roberge, who will perform the Bruck violin concerto on December 9. Other winners are Lois Weston (mezzo-soprano), Ock Shin (piano) and Janis Steprans (alto saxophone). They will perform next semester at the regularly scheduled orchestra concerts.

Last Friday night, The McGill Concert Choir gave a performance well worth attending. The choir's smooth blend of voices and good musicianship was delightful to hear. Under the direction of David Christiani, they excellently handled the different musical styles and settings, especially during a short elegy by Brahms which pitted them against the forces of a full orchestra.

Events at Place des Arts have been continuing with no hint of a sympathetic strike by the musicians and workers there. Last Sunday afternoon, violinist Henryk Szeryng returned to Montreal for his annual recital in the Pro Musica series.

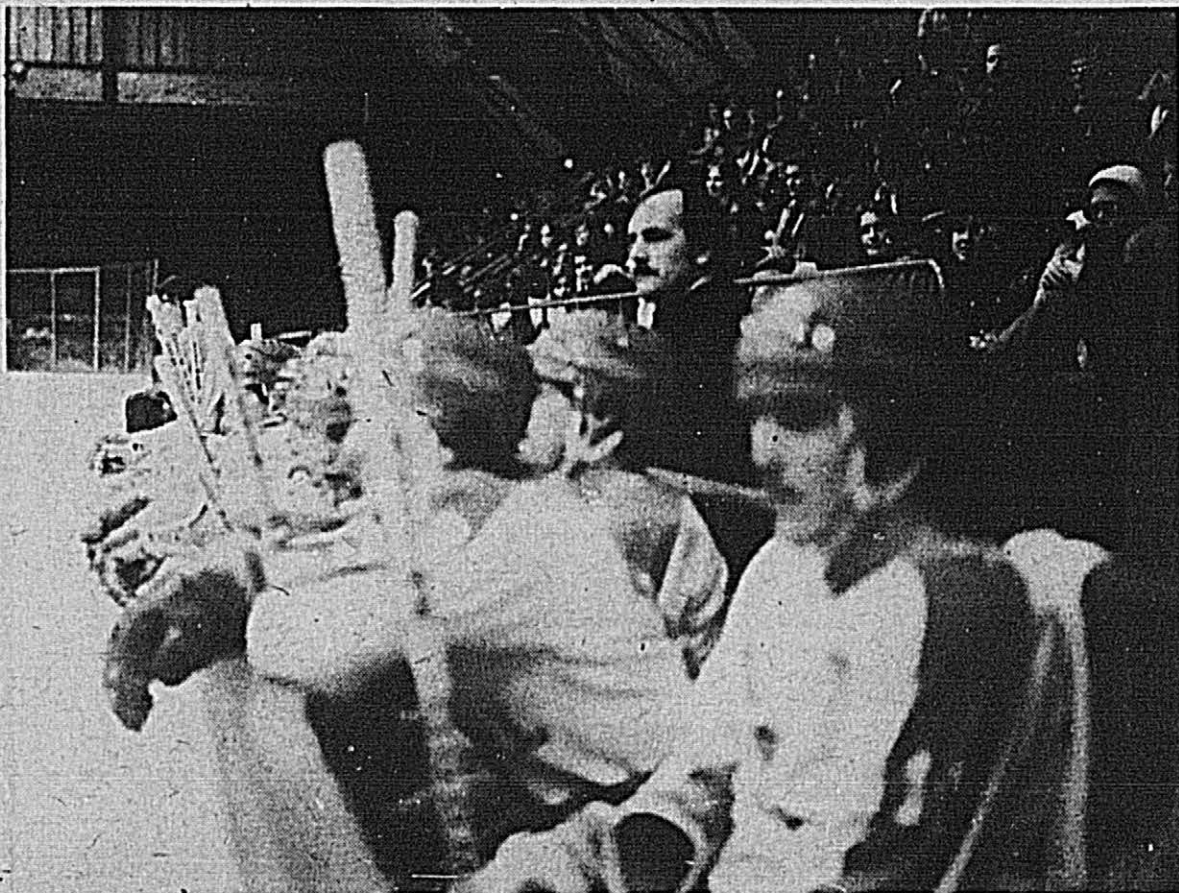
Accompanied by Charles Reiner of the piano faculty at McGill, Szeryng performed a programme of sonatas by Beethoven, Bach and Cesar Franck.

With seamless technique matched by a very smooth sound, Szeryng performed as flawlessly onstage as on his records. A true musician, he draws attention primarily to the music. Despite a tendency on the part of the piano to dominate the violin, the programme proved excellent.

On Sunday, November 27th, the Pro Musica series brings French trumpeter Maurice André to Montreal's Notre Dame Cathedral. Single tickets are still available.

And back at McGill, tonight, the Armas Maiste Jazz Sextet will return to Pollack Hall for their eagerly anticipated annual visit. Maiste, a very flexible musician, is not only the Montreal Symphony's pianist but also a jazz improvisation teacher at McGill. The program will take a historical look at jazz, starting from the '30s and leading up to contemporary developments in the field. As always, admission is FREE.

Daily Sports



Coach Herb Madill and his team will look on as the Redmen down the Galters.

Smith loses shutout but:

Redmen coast to 4-1 win

by Janet Dorla

Last night, the McGill Redmen defeated the Bishop's Galters 4-1 in their season's home opener at McConnell Winter Stadium. Redmen goaltender Al Smith stopped 33 of Bishop's 34 shots, losing his shutout with only 56 seconds remaining in the game. The McGill victory moves the Redmen into sole possession of first place in the QUAA.

Redmen coach Herb Madill was disappointed about the Bishop's goal. He stated, "It was a shame about the shut-out. Al Smith kept us in the game when we needed him. He deserved to get it."

Ross nets opener

Forty-five seconds into the first period, Barry Ross put the Redmen ahead 1-0, assisted by Jeff Taylor and John Swan. The game-winning goal was scored at 12:50 of that same period. Ken Covo passed the puck to Lorne McIntosh, who threw it off the boards to Mike Bradley. Bradley skated down the side, beating the Galters defence, and put a backhand past Bishop's goalie André Paradis from a seemingly impossible angle.

The goal kept Bradley's personal scoring streak going. He has scored at least one goal in each of the Redmen's nine games. When asked to explain his streak, Bradley replied, "I've had some good breaks. When you've got linemates like Lorne

and Kenny, you get a lot of good chances."

At 14:41 of the second period, Bob Spiro scored, assisted by Alan McNamara. The performance of these two players, along with their linemate Sam Colizza, was excellent throughout the entire game. They never let up. Referring to McNamara's line, Madill said, "They all played super, and offensively they saved us."

Spiro, Colizza, McNamara

In the final period, Spiro passed the puck to Colizza who made an accurate pass to McNamara. While sliding along the ice, McNamara backhanded the puck over a sprawling Paradis. At 18:53, Ross took a penalty for elbowing. Eleven seconds later, Tony Perras scored Bishop's only goal, with help from Ken Knowles and Bob Hunt.

Although the Redmen won the game, at times they seemed

to lack offensive spark. Madill was dissatisfied with his team's performance as a whole. In reference to the game against Chicoutimi Friday night, he stated, "We've got to play a lot better against Chicoutimi Friday than we played tonight. And we will." The game is scheduled for 8:00 pm at McConnell Winter Stadium.

SUMMARY McGill 4 Bishop's 1

First Period

1. McGill, Ross (Taylor, Swan) 0:45
2. McGill, Bardley (McIntosh, Covo) 12:50

Second Period

3. McGill, Spiro (McNamara) 14:41

Third Period

4. McGill, McNamara (Spiro, Colizza) 6:59
 5. Bishop's, Perras (Knowles, Hunt) 19:04
- Goal - Smith, McGill; Paradis, Bishop's
Attendance - 200

Recent results:

November 16: McGill 6 UQTR 3
November 18: McGill 10 Bishop's 4
November 23: McGill 4 Bishop's 1

Q.U.A.A. HOCKEY STANDINGS

	GP	W	L	T	GF	GA	PTS
McGill	5	4	0	1	33	14	9
UQTR	5	4	1	0	29	18	8
Bishop's	3	1	3	0	14	26	2
UQAC	4	0	3	1	12	25	1
Concordia	2	0	2	0	8	13	0

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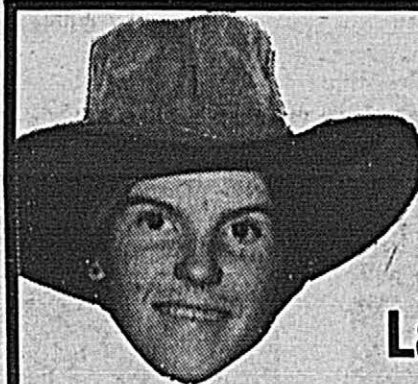
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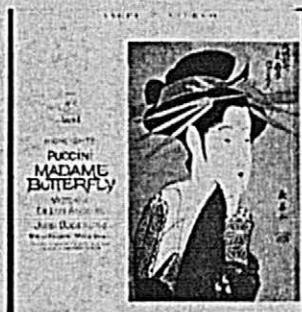
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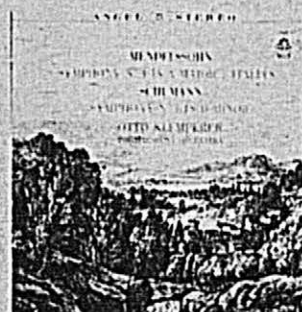
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